

**Penser et/ou panser le monde :
intentions, significations, limites #3**

Lundi 1er mars 2021

Rencontre virtuelle (via Meet), 15h –
diffusion du lien via la liste de diffusion du MHiC-Lab
(et sur demande)

In the last two decades changing epistemic and aesthetic paradigms in the global digital age have modified creation and fruition practices in experimental Italian poetry. Phenomena associated with “poetic interaction” induce us to question certain traditional categories of literary criticism. Some of those poetics included in the so-called “research poetry” are particularly receptive towards intermedial significant processes. As Jean-Marie Gleize remarks, these poetics have contributed to create some kind of *dispositifs* or «objects and forms which are new, hybrid, post-poetic and trans-generic»; their global ensemble stands on the edge between literature and other art forms, between poetry and prose, or also between the disappearance of the lyrical subject and the rehabilitation of the reader’s role as a new fluid, trans-individual subject. Building on anglophone and francophone textual practices such as Ron Silliman’s *new sentence*, Kenneth Goldsmith’s *uncreative writing*, Gleize’s *prose en prose* and *littéralité* or Crtistophe Hanna’s *poésie action directe*, the artworks of several Italian authors, often associated with the GAMMM website, have spread a new conception of poetry as a verbal installation. Here, amidst sense-making, the collision between immaterial and material elements allegorises the relations between a collective self-awareness (a plural subject of perception) and the external world (languages, media, symbols, imagination, etc.), in whose dynamics every being is involved. Readers may act within the poetic text by taking part in this trans-individual consciousness through a synaesthetic experience. Within this panorama, three case studies are presented: the anthology *Prosa in prosa* (Le Lettere, 2009), *Tecniche di liberazione/Techniques de libération* by Mariangela Guatteri (Benway series, 2017) and *La visione a distanza* by Alessandro De Francesco (Arcipelago Itaca, 2018).

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**Poetry as an auto-reflection process:
from *dispositifs* to *metacognitive allegory* in Italian research poetry**



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